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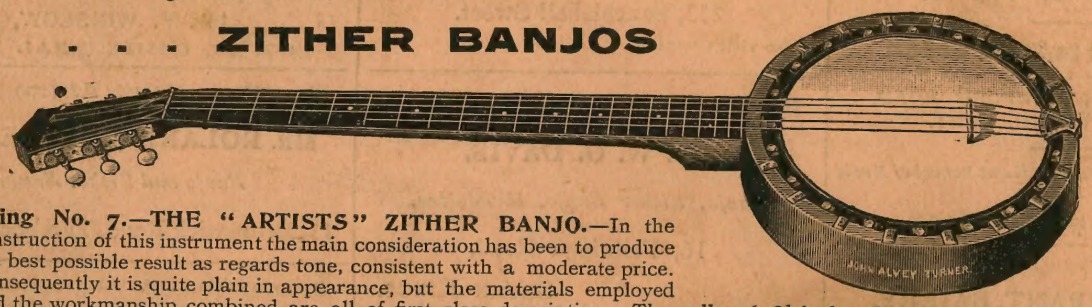

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BLACKPOOL.—In response to many enquiries, an attempt is now being made to revive the B.M.G. interest in these parts. The Gentlemen's Quartette, consisting of Messrs. A. Maddock (Mandoline), G. Heap (Guitar), J. H. Hothersall (Piano), and Chas. Parkinson (Mandoline lead), have maintained their rehearsals during the Summer months with satisfactory results, and are now prepared to fulfil engagements professionally. They are what may be considered the backbone of the movement, with the formation of the Ladies' Sextette, with Mrs. A. F. Wilson in charge, and with the addition of two Banjos, form what promises to turn out a successful combination. The special orchestration is, Solo, two 1sts (divisi), two 2nds (divisi), 3rd, Tenor Mandola, Bass Mandola, 1st and 2nd Banjos, Guitar and Piano. The musical effect and the carefully selected repertoire constitutes an acceptable programme. Needless to say each individual member has had concert experience in the past. Mr. A. Maddock, the Secretary, 18, Wolseley Road, S. Shore, will welcome correspondence.

LUTON.—An interesting ceremony took place during Band practice Tuesday evening Sept. 16th, when the Secretary, Mr. H. J. Wilmin, made a presentation of a handsome pair of Crown Derby vases on behalf of the members of the society to Mrs. Bax, who as Miss Maud Almond has been an enthusiastic and valued member among the first mandolines for several years past. Suitable speeches were afterwards made by the librarian, Mr. Chas. Spratley and Mr. Bone, the conductor. The Luton Mandolin Band have been engaged to play at a concert in the Town Hall on October 6th. This concert, under the presidency of the Mayor and magistrates of Luton, is in aid of the local Police Boot fund and promises to be an artistic and financial success.

An accident of a very serious nature has happened to Mr. C. Cox, a guitarist in the Luton Mandolin Band. He was travelling on his motor cycle through London on August Bank Holiday when he was caught between two trams and rendered unconscious. He was taken on the police ambulance to St. Bartholomew's Hospital in what they thought was a dying condition and his friends in Luton communicated with by telephone.

We are pleased to state that the first fears have not proved correct and he is now able to get about; but it will be some considerable time before he is again able to take part in the musical evenings, as he is suffering from a compound fracture of the right arm.

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A BANJOHEMIAN CONCERT.

LOOKS unusual for a heading does it not? But somehow it seems to give an idea of what it means—a Banjo concert first of all, and a Bohemian one as well. So allowing the title passes muster, the question is "what of it"?

It is not a very long way back to the concert given by John Alvey Turner, on December 14th, 1911, and it will be in the memory of the many enthusiasts from far and near who filled Steinway Hall on that occasion, that it was generally remarked it would be difficult to equal it, and still more so to eclipse it. On April 24th last year the same opinion was expressed, and yet again on December 11th, 1912, the audience had to agree that once more the limit seemed to have been reached. Expense had not been spared and novelties had been introduced such as London had not heard before. Evidently the Turner concerts must continue now they had set the pace.

As a matter of fact the constant enquiries for date and details have been the subject of much correspondence for weeks past, and the problem of what was to be definitely announced has been under consideration for months. It was evident something would have to be done this autumn season, and with three such records as our previous concerts had made, and with no new star of extra brilliancy to present, it seemed that an attractive way of hearing our old favourites and in a "Banjovial" atmosphere, would be at a concert such as above suggested, where there is no set programme, where the best known players are sure to be heard, where that speculative charm of not knowing who is to appear next keeps the audience in enjoyment and expectancy, and the informality of it all comes as a welcome change to the more set and formal evening concert.

With this idea in view by way of variety, the Crown Room at the Holborn Restaurant has been engaged for the evening of Wednesday, November 26th next. Already several important bookings with artistes best known to us have been made so that we can even now assure those who secure tickets excellent value. But we hope to put on a "bumper" list of players and other entertainers for that evening, and have really only just commenced in this direction. Remember that the Holborn Restaurant is the easiest place in London to get to or from, with a tram and two tube stations just outside its doors, and right in the centre of the principal 'bus thoroughfare.

The prices of the tickets are 2/6 and 1/-, and when we say that three tables were booked within an hour of the date being fixed, we need hardly add that application should be made early, as space is limited. It will be the only "Turner" concert before Christmas, and you know what the others have been. We don't intend going back on our records.

BANJO BAND ARRANGEMENTS.

WHAT a pleasure it is to read a well arranged score of a piece with which you are familiar. You note the distribution of parts through the different movements, and mentally hear the various effects in counter melody, and phrases doubled or divided, until in fancy you are standing baton in hand, directing just the combination you instinctively feel will do credit to the work and give delight to an audience.

Quite that feeling of enjoyment is conjured up on perusing the new scores, just completed by Joe Morley, of half-a-dozen selected numbers which will be in circulation before this month is out. If anyone knows what can be produced from a Banjo from nut to bridge it is Joe Morley, and this first instalment of his will in all probability be the commencement of a series, for with such parts available, surely players will welcome release from the thraldom of the old "firsts and seconds" only, and the domination of the Piano.

The full arrangement for Banjo includes 1st, 2nd and 3rd, with Banjeaurine and Bass Banjos (and Plectrum Banjo if desired), while extra parts for Mandoline and Guitar will give the opportunity for including these where available. And the best of it is the parts *are* arranged, so that there is not only a completeness in the general effect but each player has a contributing voice, and consequent assurance that he is not merely doubling or "padding," and at the same time, if all the full number of players cannot be got together, the remaining parts are so spread that they seem to cover up the deficiency.

Take "Merry and Bright" for example. The 1st Banjo is as nearly like the solo part in the ordinary sheet edition as makes no difference, so we almost wonder what can be left for the Banjeaurine. But here we see the player having quite an interesting time, sometimes in unisons, sometimes in octaves, with delicate touches here and there that suggest most of the other members wanting to play the part, it is all so effective and easy to read. In fact, Banjeaurine parts generally *are*, and why they are not more frequently seen and heard is always a puzzle, a probable reason is that very few Banjoists know really how easy its part is. They imagine that as it sounds so much higher it must necessarily be in positions, look at the score and it will be seen at once what a mistake it is to think so.

It is when we come to the accompaniment parts that we recognise the hand of the master more even than before. How is an ordinary "vamp" to be spread over three Banjos (2nd, 3rd and Bass)? This is where Joe Morley puts in some of his best work, and gives scope for three quite distinct players. The Bass, of course, provides the pedal note, but there is nothing of the "vamp" about it. It has plenty of movement, and is full of interest to the player, because it *is* a "part" of its own, and not merely a repetition of single notes to accent the time. The 2nd and 3rd Banjo parts shew one another off remarkably, for while the former is in the region of the 7th position barre during most of the first two movements, the latter is steadily at work in the lower register, filling the gap between the Bass and second Banjos. Then when he of the second is playing in the first position, third Banjo has an independent running part of his own, quite easy to play but wonderfully "telling." As already suggested there is no necessity for a Pianoforte accompaniment, but, of course, this may be added if desired.

As this number is, so are the others—carefully thought out to get the best effects with something for all to do—a pleasure alike to performers and audience, and a credit to the Banjo as well.

The six arrangements now completed are:—

"Merry and Bright."
"Patrol Eccentrique."
"Drum Major" March.
"Palladium" March.
"Merry Minstrels."
"Uncle Johnson."

With parts for Banjeaurine, 1st, 2nd, 3rd, Plectrum, and Bass Banjos, Mandoline and Guitar. Price 6d. each part (nett). Pianoforte accompaniment 9d. (nett).

GOOD FOR GUITARISTS.

IT has not been the custom of "KEYNOTES" to "blow its own trumpet" in and out of season, but with due modesty it *can* claim to be the only journal of its kind which has consistently catered for Guitar players. Last month's issue contained details of a particularly attractive offer of a series of issues of our journal at an advantageous price, which resulted in a large number of Mandolinists and Banjoists availing themselves of the opportunity, and this time the claims of Guitarists have been similarly considered.

To Guitarists who have not a complete file for reference, the selection now offered to them will be of special interest. All the following solos and many pages of reading matter are at their service for the small sum of **2/6 net (2/11 post free).**

Early application is suggested as this particular series is limited. The contents include

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Ballade (*J. Bertrand*)	L'Etoile (*F. M. Harrison*)
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Portuguese March (*H. J. Ellis*)	Sunny Spain Waltz (*H. J Ellis*)

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Besides shorter notes of interest to players.

The Editorial picture gallery has been added to considerably recently, among the latest portraits received being that of Mr. John P. Cunninghame, in all the panoply of the Royal North-West Mounted Police, of which he is a member. He writes from Alberta—"I am getting along first rate, the Banjo goes great everywhere I play, and finds me a great number of friends. Be sure and send me the latest of Morley's solos as they come out, as I think there is nothing like being up-to-date, and so keeping you keen on the instrument. Needless to say I am more keen than ever. You will see I have changed my address again. I am now on single detachment and have about 4,000 miles to look after myself, so you can guess I am kept pretty busy as, of course, I am the only one over that patrol, however I have two good horses and get along fine. I am playing at a concert here on Friday—duty permitting—and will send an account of it later."

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MANDOLINE NOTES.

By PHILIP J. BONE.

THE Mandoline Contests for French Bands, held at Saint-Maur-des-Fossès, on Sunday, September 7th, was a great event. It was well attended, the competing bands numbering 13 societies. The jury comprised well-known men of the French Mandoline world. President—J. Cottin; Members—Zurfluh, Del Castillo, Bachmann, A. Cottin and Houtin.

The contests commenced at 8 o'clock in the morning with the sight reading tests, and after these, at mid-day, a banquet was given in the Town Hall for the members of the jury, press, and the officials of the competing societies—being presided over by the Mayor of the town. Appropriate speeches were afterwards made, and then the procession, led by the local brass and military bands, with the 13 competing societies to the Municipal Theatre where the final contests were to take place. The building was crowded with a most enthusiastic audience, and the first prize winners in the Division of Excellence were the well-known Parisian Mandoline band "Estudiantina du XVIII. arr.

The piece chosen for the contest was "Fete of Florence, this is a difficult composition but very effective, and was written by Alexander Georges, of the Paris Conservatoire of Music, for the Mandoline competitions of Boulogne in 1909. This met with such a hearty reception that the band was obliged to contribute other items before the audience would allow them to leave the stage, the other selections being "Danse Hongroise of Brahms" and a selection from Bizet's "Arlésienne," both being arranged for Mandoline band by their conductor Mr. Charles Férét. The prize obtained consisted of 250 francs in cash and a Sèvres vase, the latter being presented by the President of the Republic. Other prize winners were the Mandoline Band of Rheims, "La Cigale Rémoise."

At the weekly meeting of the Luton Mandoline Band last Tuesday, it was unanimously agreed to send a letter of congratulation to their French friends—The Estudiantina XVIII. arr. Paris, upon their recent success in obtaining the First Prize in this Mandoline contest.

The musical competitions of Rouen, held during this same month, included contests for Mandoline bands, but as the prize money offered was of small amount in this section the competing societies were consequently few. There were only nine Mandoline bands out of the total of about 130 societies. Special mention must be made of the Mandoline band "Le Plectre Algèrois," the members of which travelled from Tunis (Algeria—Africa), for this contest. If there were such pluck and enthusiasm in England!

The First Prize in the Division of Excellence was gained by the Mandolin Orchestra of Paris, for their rendition of the test piece Boieldieu's overture to "The Caliph of Bagdad," although the selection of their own choice—an arrangement of one of Mozart's posthumous works—proved more interesting and musical for a Mandoline band.

The coming year augurs well for Mandoline Band Contests on the Continent. Perhaps the most important of all will be that of Genoa, for it was in this city, in 1892, that the first and greatest of all Mandoline competitions was organised under the presidency of the great Violinist Camillo Sivori.

There has just recently been discovered in the Royal library of Brussels, an authentic manuscript for Lute solo bearing the full signature of Johann Sebastian Bach. It is well known amongst musicians that the great Bach played the Lute, and also composed for and used this instrument in many of his orchestrations. This latest discovery is entitled "Pieces pour le Luth à Monsieur Schouster par Johann Sebastian Bach." It would appear that Schouster, to whom this composition is dedicated, was a Lute player.

This interesting piece has been transcribed for Piano solo, and is now published by Fernand Lauweryns, of Brussels, and we are pleased to mention that it is also issued for its original instrument or Guitar. Lute and Guitar are synonymous terms throughout Germany and Austria, where these instruments are at present enjoying a renewal of popular favour.

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By PENNA.

I SUPPOSE there are few of us but have at some time or other happened across an old manuscript volume of copied music, heavily bound maybe, with thickish paper turning yellow with age, and a tribute to time and industry in the pages of songs or pieces, perhaps by authors and composers quite unknown to us, or so long ago as to be almost forgotten. What care must have been given to ruling the five lines so equally straight, and what patience in copying the clef signs, and the notes and expression marks, and then the words! Such books seem to be a link between the old "sampler" days and ourselves, and when we glance at our own scrawl we can hardly help being thankful for the typewriter. No cinemas in those days, nor gramophones, nor bicycles, but plenty of time for home study and recreation.

You could almost excuse it then. In all probability music shops themselves were very few and far between, there were certainly not the facilities for procuring the latest of everything as there are now, and you can picture the relative or friend coming on a visit from London by coach, bringing a copy of, say Mr. Braham's most recent ballad, in the valise. Probably half-a-crown was paid for the music, and it was only a single sheet after all. With plenty of time on hand and pocket money none too plentiful, it is easy to see the copy being borrowed for a few days, and so added to the private collection in the carefully preserved volume suggested above.

Very few people now-a-days have either the time or inclination to give to copying a song, putting aside the fact that there is an idea that there *is* something wrong about it—since the pirate editions were stopped. But it would take a good many pages to go into the matter fully, and prove far too dry for the general reader, so we may leave it at that, simply remarking that everyone who wants music should have a printed copy and be sure the publisher's name is on the title.

Granted that this is understood for songs and Piano music, and such editions that have a fairly large demand, what about arrangements for our Banjo, Mandoline and Guitar, which are only to a comparatively small extent catered for? Well, here it is that a note of warning must be sounded, as it should be clearly understood that considerable trouble is likely to result from the merest carelessness.

Briefly it may be remarked, that following various conventions which took place at Berne some few years ago on the copyright question, nearly all the European countries agreed to protect one another's interests, so that after a given date (1887) any specified publication—say in England—was equally protected in France, Germany, Italy and the other countries subscribing to the treaty. Russia, and also the United States, were, however, *not* signatories to that treaty, and the result was that if any European publisher thought fit to issue an edition of an American work, or any American do the same with a European production there was no law to stop either doing so, providing, of course, such editions were restricted to the respective continents that issued them. Naturally the United States would not permit the entrance of copies of their own productions which had come from abroad, and in the same way we strongly opposed the appearance here of American editions of our own copyrights.

Needless to say, this state of things soon became intolerable, and ways and means were devised (by simultaneous production in both countries, by opening up branch houses and in other ways), so that protection on both sides has been to great extent secured.

But this does not apply to numbers which have already been in circulation for some years, and here lies the possibility of a pitfall, for let it be clearly understood that the importing of any copies of arrangements of works which are the copyrights of publishers here is against the law in the same way that the possession of pirated editions would be. Moreover, this equally applies to copies made in manuscript. It is no excuse to say that such copy is "not for sale," or has only been made for personal use, and at the same time it may be added that in most instances if a person desiring such a manuscript copy sends to the publisher, permission is generally granted. The catalogue of Walter Jacobs, Boston, Mass., before me at the moment, has this note on the cover:—"A reward of $5.00 will be given to each of the first five persons (of different localities) supplying reliable information of any party who is or has been making copies, or new arrangements in any form (of parts that are or are not published) of the music copyrights of Walter Jacobs. The offenders will be immediately prosecuted under the new copyright law, which went into effect July 1st, 1909, which makes copying or duplicating of copyrights, FOR WHATEVER PURPOSE, whether for personal use, or to give away, or to dispose of for profit, a misdemeanour and punishable by fine or imprisonment, or both." There is the American law on the subject, and our own is equally drastic.

Exactly how many distinct publications for B.M.G. are published in America it would be difficult to guess, but the number must be great, as those of the three firms advertising in our columns alone run into many

hundreds of editions. Quite a number of our teachers are glad to avail themselves of the larger variety of new works offered, as owing to the wider popularity of Mandoline and Guitar combinations in the States, parts for this instrumentation more frequently appear. This is good for the business here as well as abroad, as anything and everything that tends to keep members of orchestras together and in practice, must keep alive the interest and increase it. It is, however, only right to point out that it is in the importation of this music that particular care should be exercised. Some of the publishers tell us they refuse to export their editions of our copyrights altogether; others say they acquaint their customers when sending out such parts, while the Oliver Ditson Company only advertise here, works of which they hold the original copyright, and consequently there is no doubt as to their being used with absolute safety.

This method is by far the best for all parties, as mistakes may easily arise even when precautions are intended to be taken. One American catalogue specially adds a sign to certain titles with the note on top of each column, "numbers marked thus are British copyrights and cannot be purchased for use in England and Colonies." But, when we glance down the list and see "A Frangesa," "Salut d'Amour," "Simple Aveu" and "Under the Double Eagle," to name only a few *without any sign whatever*, while Rubenstein's "Melody in F" *is* marked, we can hardly feel confident. Then again such markings are not made at all in the lists for Solo Mandoline, Banjo or Guitar, where they are of equal importance. It would certainly be worth the American publishers' while to go into this matter thoroughly and so remove the possibility of trouble arising, while we on our side could have our catalogues marked to conform with copyright requirements in the United States.

It is, perhaps, hardly necessary to say more than what applies to us in England applies equally to our friends in Canada. English publishers at the present time are particularly active in the protection of their rights in the Dominion, and as the matter *can* be adjusted without much trouble, it is in the interests of all concerned to help to this end.

To lovers of the old-time Banjo songs, the re-appearance of the No. 2 Banjo Song Book will be especially welcome. It contains *forty* of the best, and the opportunity has been taken—owing to the plates all having been re-engraved as the old ones were stolen—to bring the accompaniments more thoroughly up to present requirements and for five-string Banjo. The book is now ready, complete with music and words, and the price is One Shilling nett.

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GEO. H. HUCKE.

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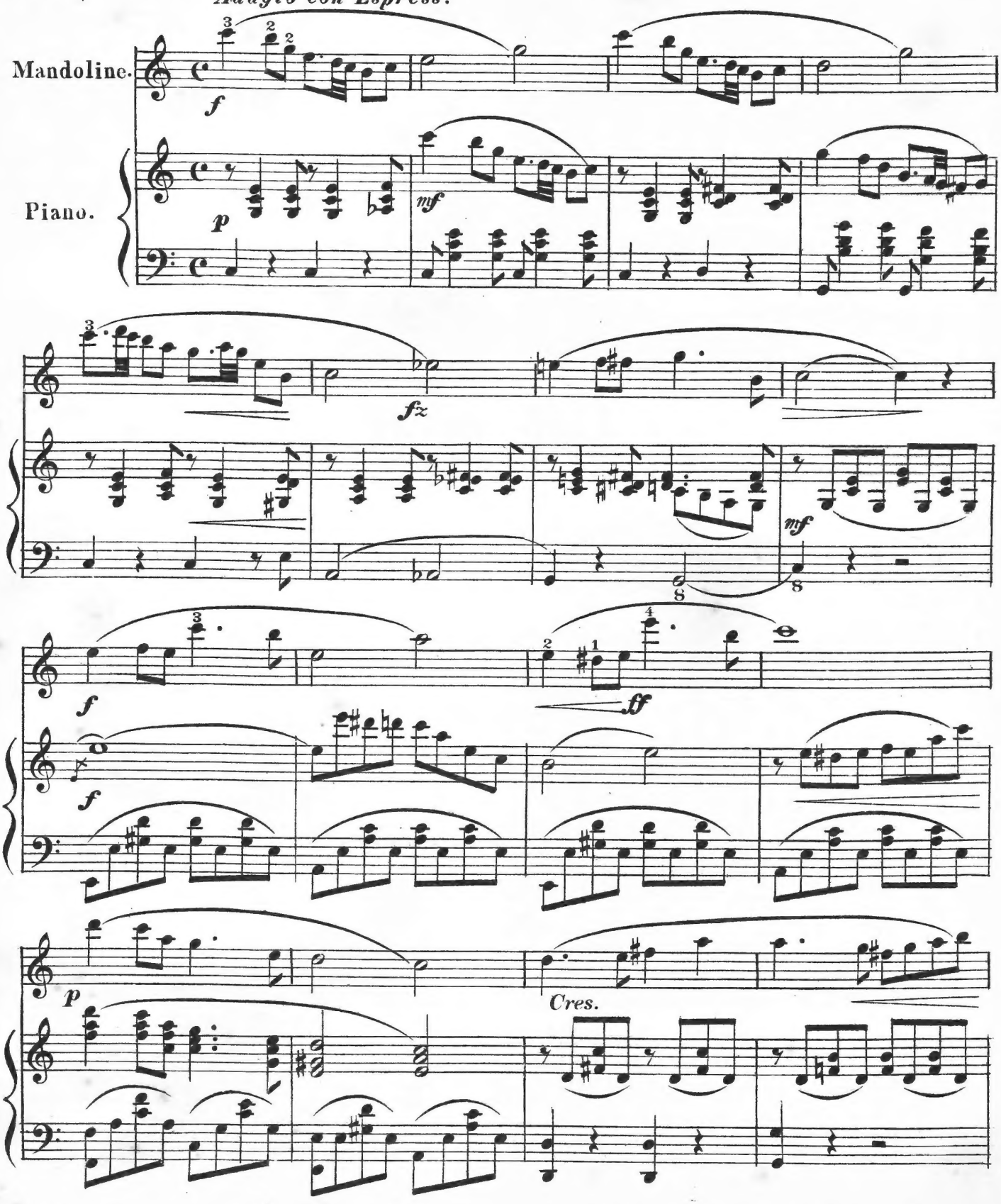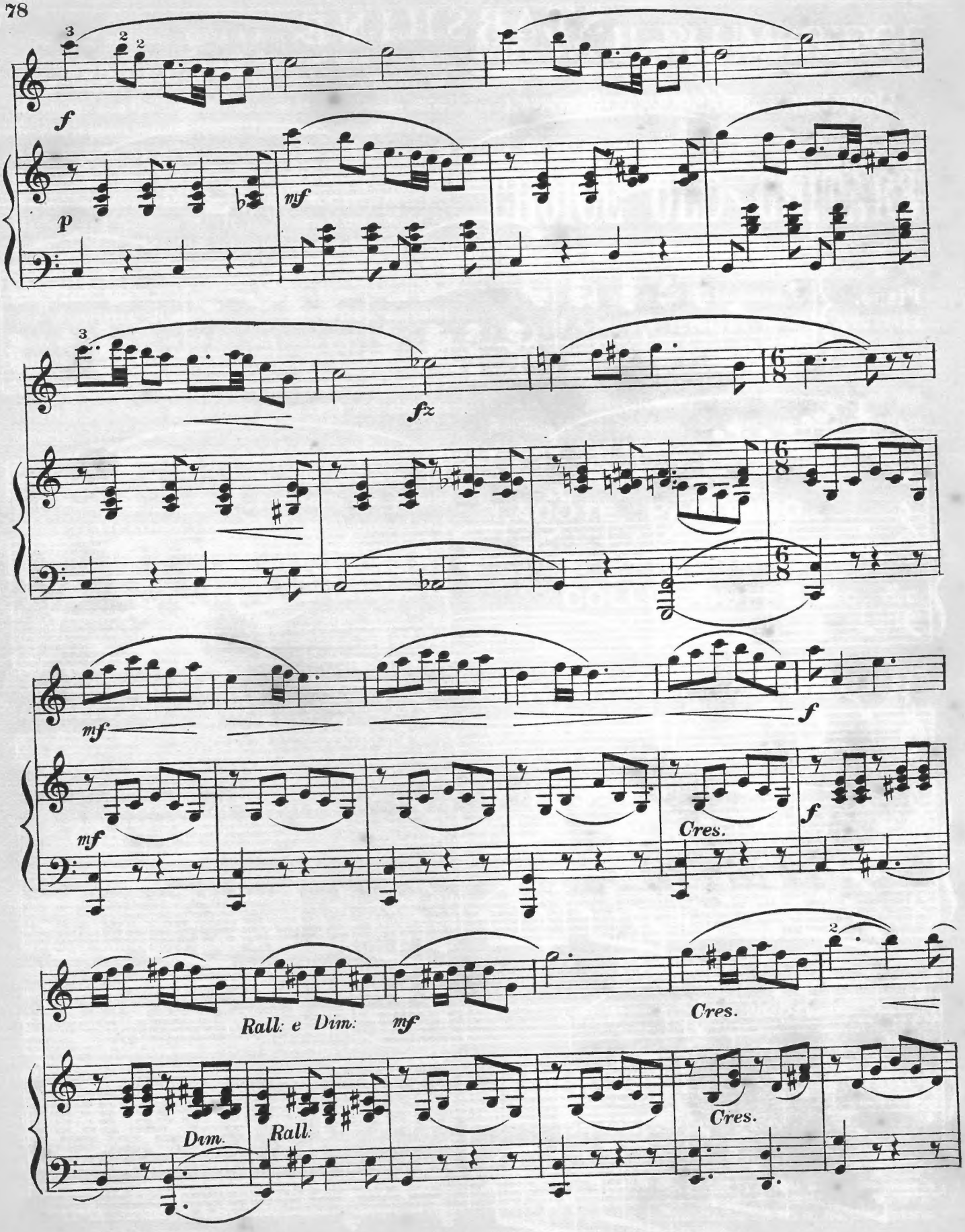
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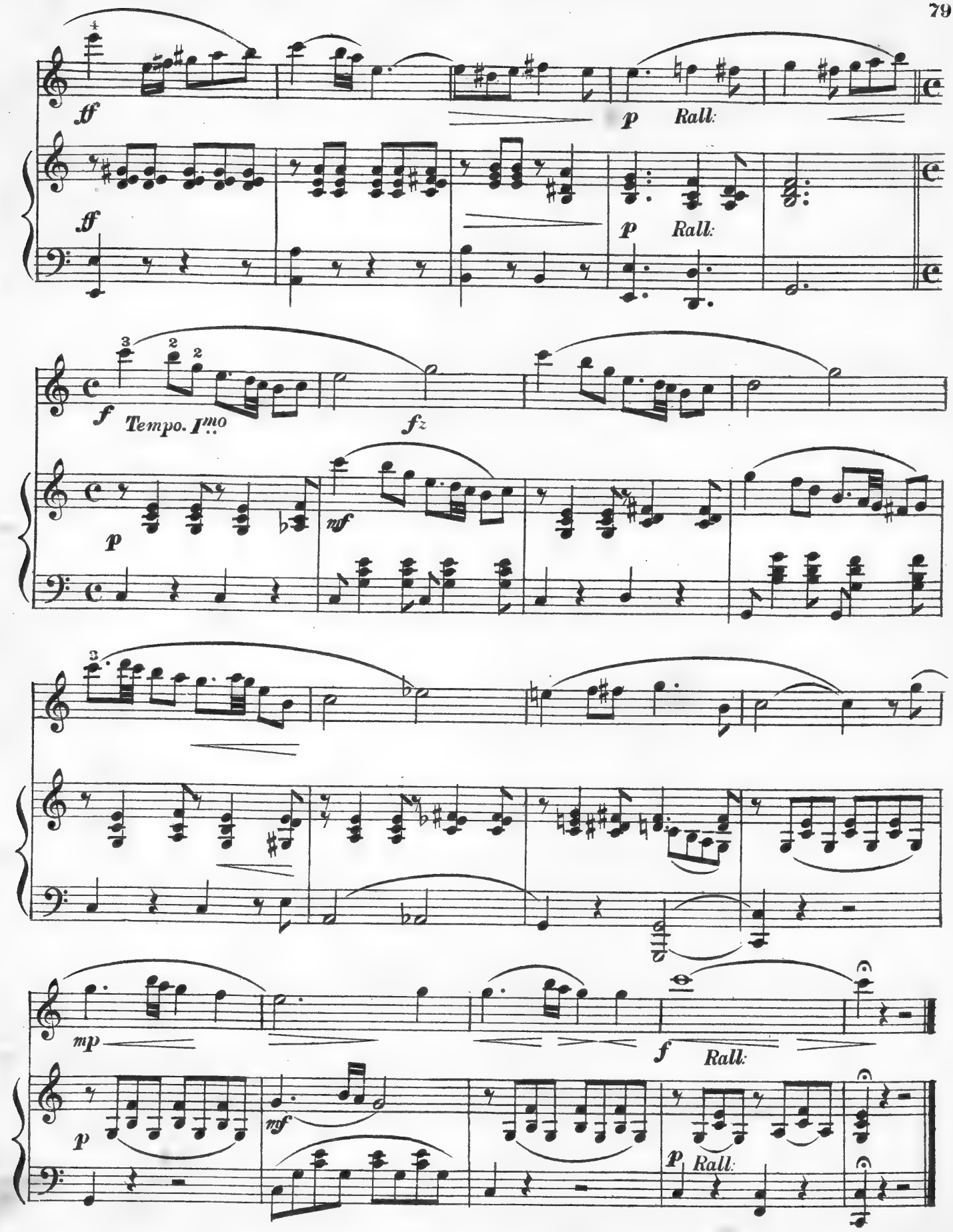
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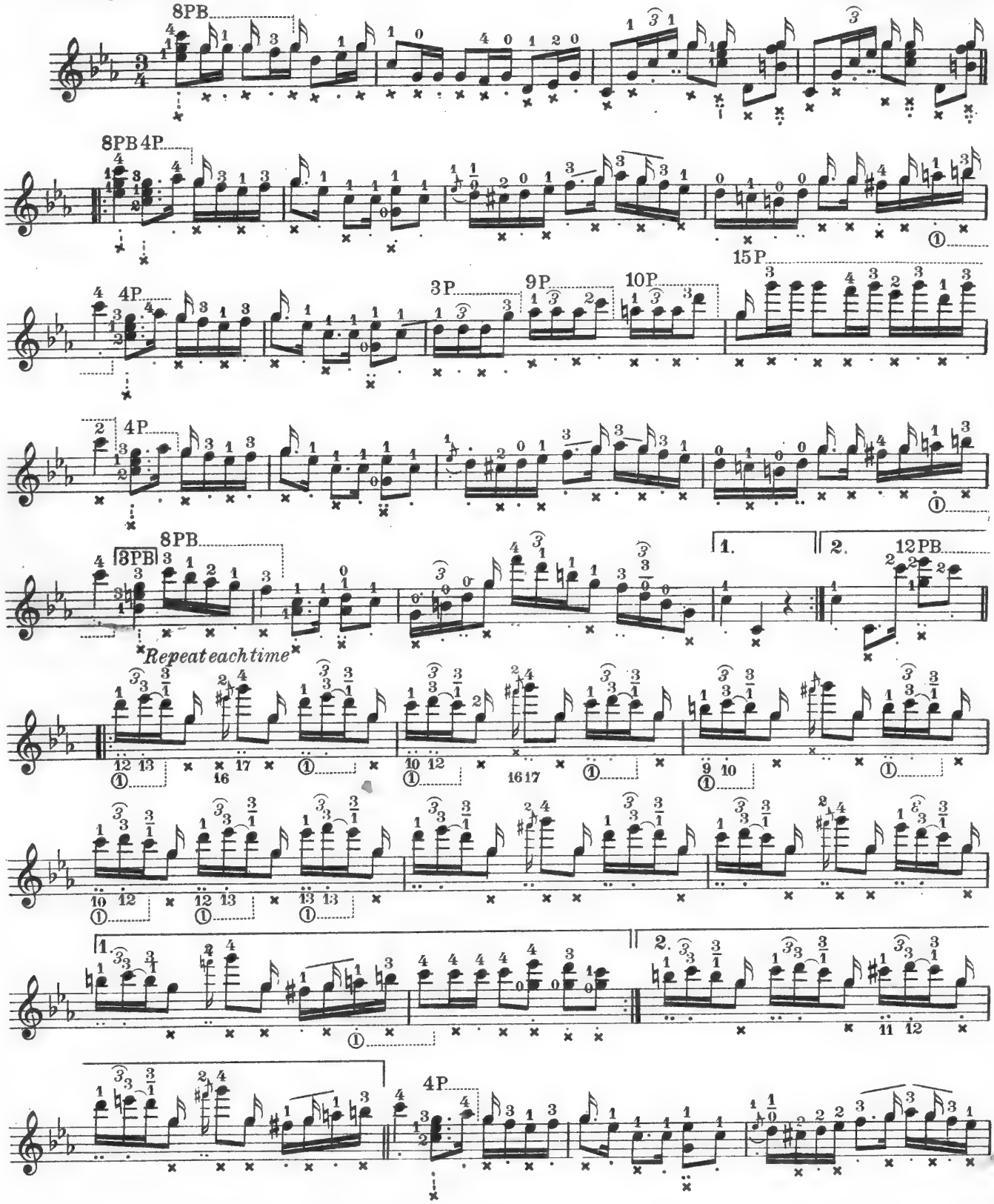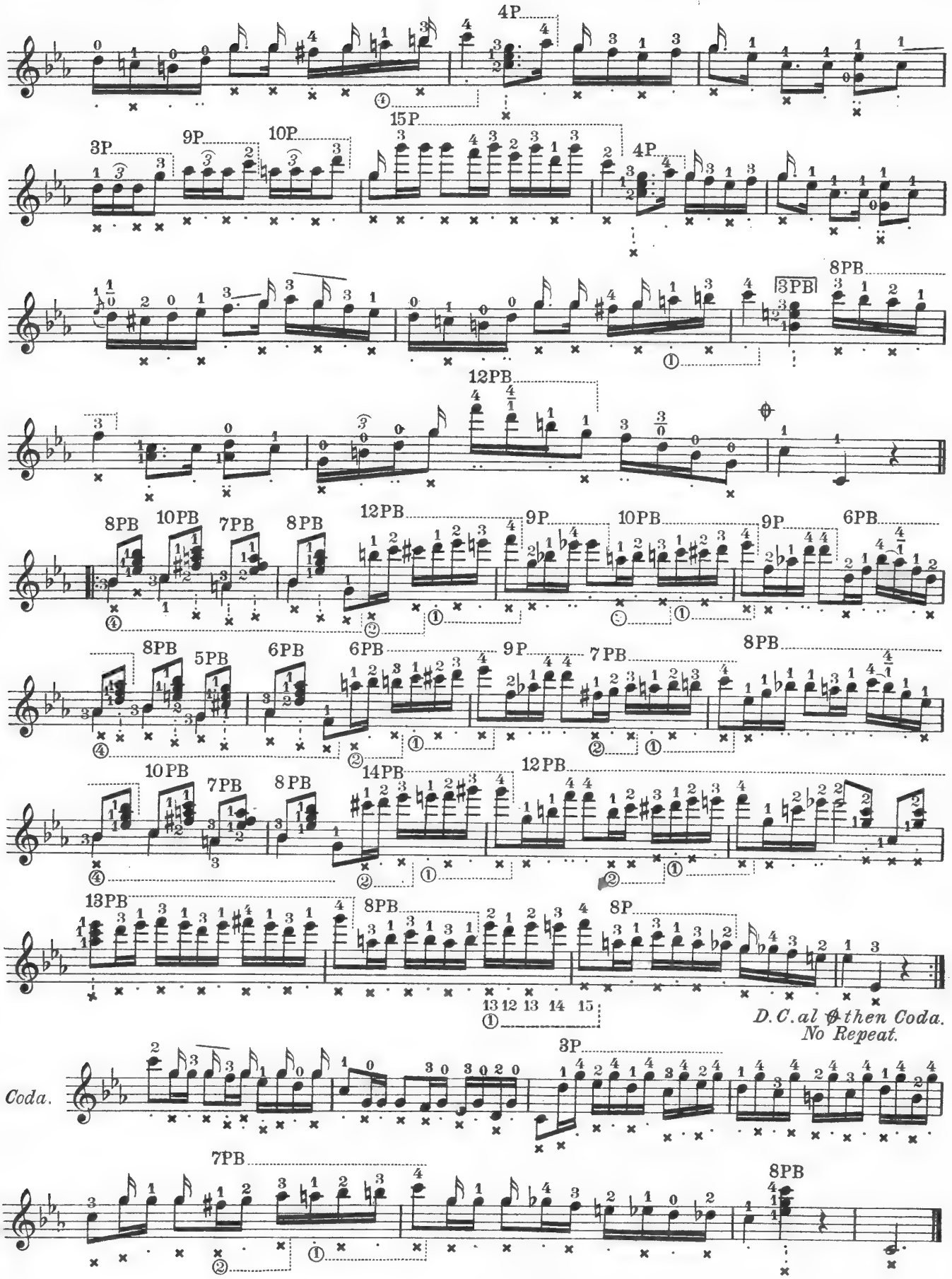
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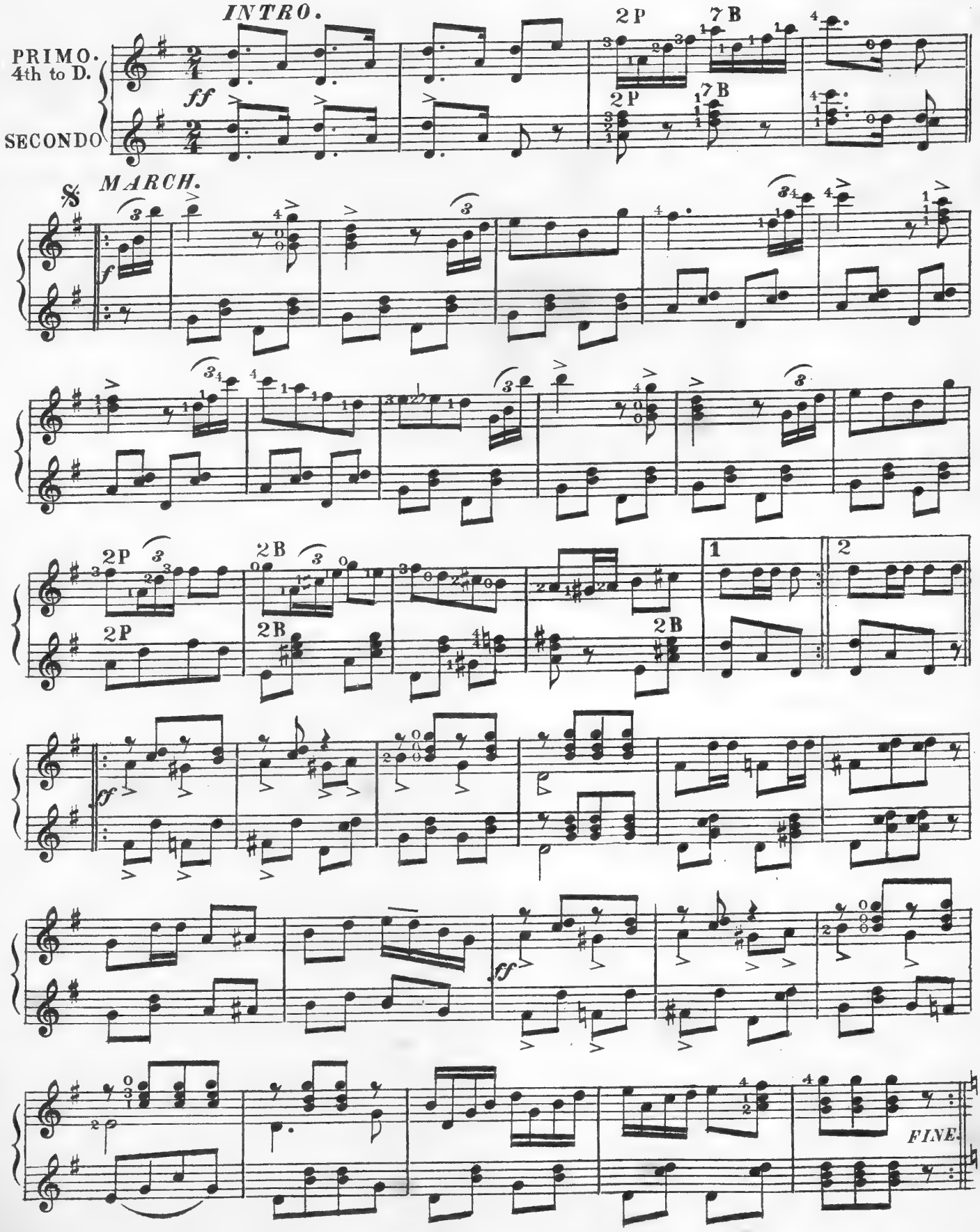
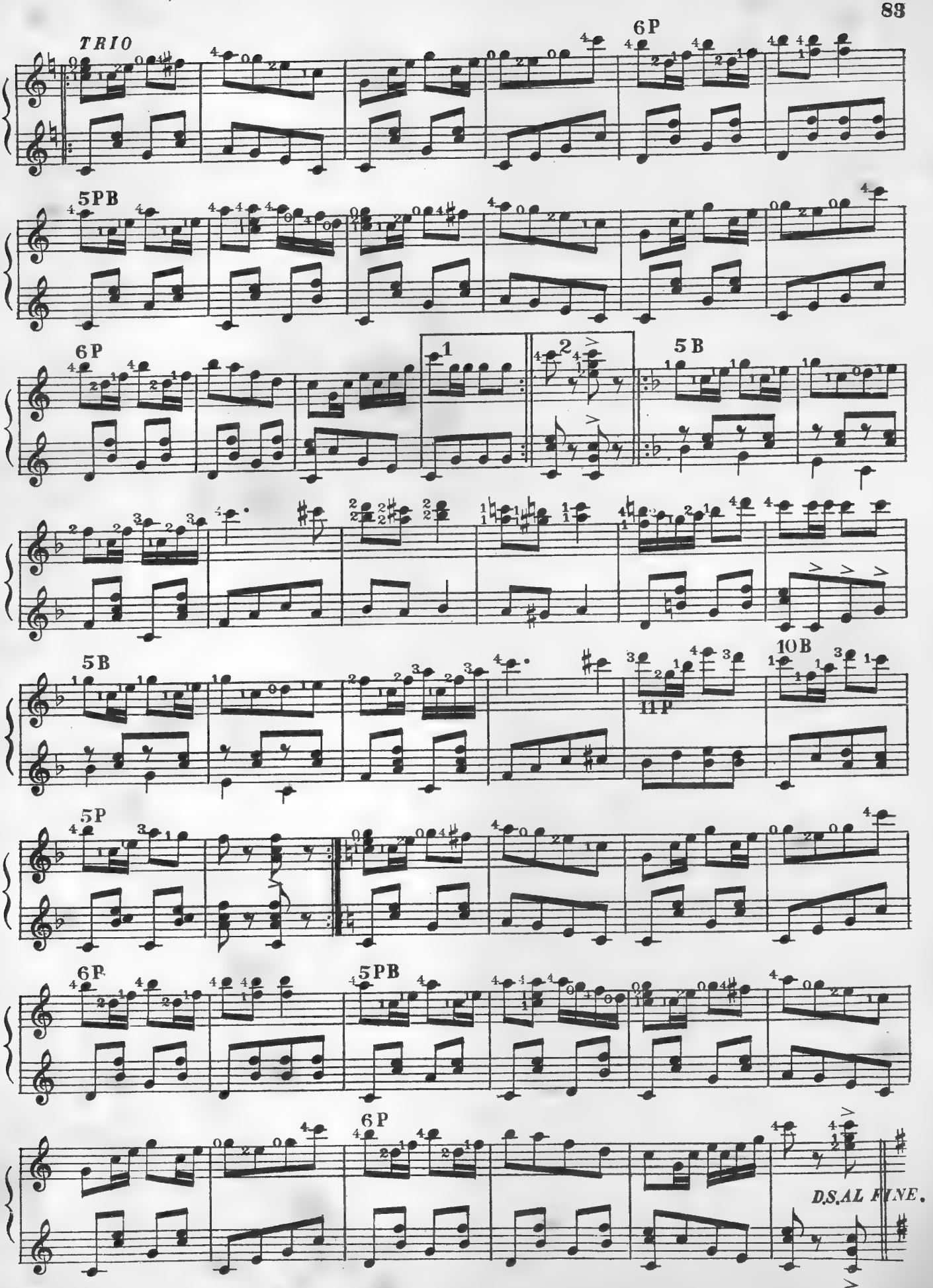
THE STAR OF INDIA.

PATROL MARCH.

R. SPENCER.



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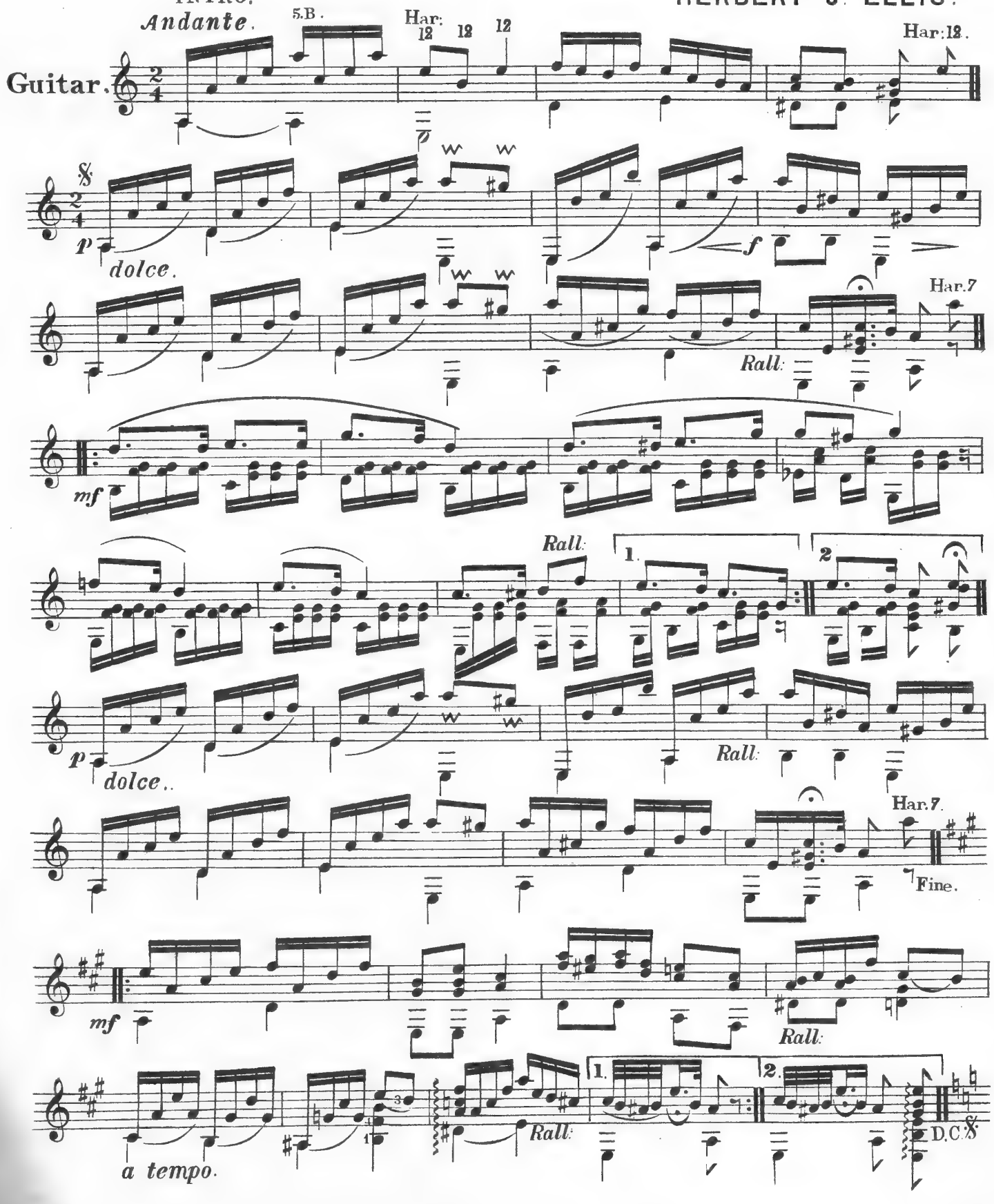
HERBERT J. ELLIS.

THE BASS BANJO.

ONE of the surest signs of the very healthy condition of the Banjo can be seen in the continual stream of fresh ideas and improvements in construction and design, and of new music—either specially composed or arranged for the instrument—with which the player may be always adding to his knowledge and improving in his performance. Those who are in touch with the trade magazines are constantly seeing drawings and specifications of protected inventions and novelties in our own particular portion of the musical world, while the journals devoted to the Banjo interest keep us well informed of what is being done in music production. All this is an unanswerable argument to those who will keep harping on the theme that "it isn't what it used to be."

Of course not, and what is more, there are a good many people who are very glad it isn't. Now-a-days the country is not overrun with scores of so-called "professors," utterly unable by reason of their own incompetency to impart anything more than a mere rudimentary suggestion of what the instrument they pretended to teach was capable of. Instead, we find a continually growing recognition of the fact that the Banjo is steadily and surely increasing in favor amongst those whose opinions carry weight in the musical world. Its position to-day distinctly differs from that period a few years ago when it was considered "smart" to be seen carrying a Banjo case.

Undoubtedly one of the principal contributing causes to this result can be seen in the music itself. Many compositions featured in bygone programmes are now placed amongst "teaching pieces." Dozens of at one time well known numbers are entirely forgotten, and while many are as popular to-day as ever, it is because the process of elimination has selected those as being the best—the survival of the fittest.

So with combinations of players. When quantity counted before anything else, it was obvious that a division of parts would spell disaster, strength lay in playing a fairly easy selection with not more than two parts and the assistance of a pronounced accompaniment. Then we had the pick of the band reduced to "club" proportions, and Banjeaurines introduced, and perhaps a Piccolo Banjo, and so a growing demand for music of a more advanced style and arrangements in parts.

So far, the second Banjo (and Guitar where possible), provided the lower part of the arrangement, but its inadequacy was too apparent. The compass of the second Banjo being the same as that of the first, it was obvious the necessary "depth" was lacking, and a Piano accompaniment seemed an essential to a satisfactory result. But at the same time it could not be overlooked that the introduction of a Pianoforte at once dispelled the idea of a self-supported Banjo arrangement, besides taking from its distinctive character. Why not have a Bass Banjo?

Needless to say there was no lack on the part of makers to try and supply the demand, and all kinds of experiments were made. Putting aside the cost of production and the probably restricted number required, the actual form in which it should appear was one of doubt. Every musical instrument has its limitations beyond which one cannot venture without altering its character. Exceed certain well defined bounds, ruled by the law of sound and vibration, and the special character is merged into that of another.

So in the case of the Bass Banjo there were many considerations—whether a vellum would be the best sounding medium, what should be its size, the building up of a hoop to take it without being too heavy, length of fingerboard, best strings to use, tuning, and many other important factors. Then there were certain requirements that *must* be prominent. It must not be cumbersome nor unwieldy, it must have the Banjo tone—round, mellow and sonorous—not too loud as to be aggressive, nor to give "overtones." And if it could be played in the ordinary way *as* a Banjo all the better.

After making trials in different directions, it occurred that the wisdom of the past should be brought to bear on the subject, with the result that a Bass Banjo has been produced which embodies all the features desired, and at a price which promises to give hope to the teacher of quite limited resources. With the construction of a Guitar as a guide, and the form of a Banjo as a model, we claim no originaiity in design, but simply an adaptation of both, which achieves the desired result in a remarkable way. It aims at nothing superfluous in the way of ornamentation, nor does it require a "crowd" round it to moderate its power. What we have considered is that where there are few bands of twenty or more Banjoists, there are plenty from half-a-dozen players to a dozen, and many more where only three or four Banjoists frequently get together for practice. To these small parties the Bass "voice" should be helpful and melodious, for the beauty of harmony is in its balance not its strength. Although necessarily constructed with a body of large size to produce this tone, it is so designed that it presents no difficulty in playing by one used to an ordinary Banjo. It has four strings tuned to C, G, B and D, one octave below those corresponding in the Banjo of usual size, a *repertoire* of arrangements with a special part is already available, and lastly the price is only £2 10s. net.

Here then is another stepping stone to help forward the advancement of the Banjo; or to use a further illustration the completing member in the family group who takes a rightful place in its harmony. For with a Bass Banjo the Pianoforte can be dispensed with entirely, giving the result not only of greater reliance by the players themselves, but a true impression of the desired effect to the audience. The price quoted is one that even the most economical should be able to afford, and the tone has received the approbation of all who have heard it. A number of the first professionals in London have tried it and pronounced most favorably on its merits. So that altogether we have confidence in the impression that the time is not far distant when the Bass Banjo will be heard wherever Banjoists are to be found.

BANJO REALISM.

An Inventive Genius.

By G. H. L.

BYFKINS and I are fairly old acquaintances. We are engaged in the same office, and a partiality both for things Banjoistic has made us, perhaps, rather closer companions than would otherwise have been the case.

Somehow the other fellows have not cultivated Byfkins, as he is blessed—or otherwise—with a perverted mechanical genius which invariably makes enemies of his best friends. For instance, finding at home that his wife on washing days was seriously hampered by the attention required by their infantile offspring, he invented an attachment to the mangle which *was* to have rocked the baby to sleep while his better half mangled the linen, &c. At its first trial, however, it went wrong, and somehow mangled the infant, while the handle rising unexpectely caught Mrs. Byfkins a blow on the nasal organ, which sent *her* to sleep instead of the baby. Of subsequent events history recordeth not.

Byfkins is all for realism, which is encouraged by the aforesaid mechanical genius, or that to which genius is said to be akin. He is a fairly good Banjo player, and one day when discussing the pros and cons of Ordinary and Zither Banjo, I happened to remark on the deep tone obtained from the tom-toms of West Africa. 'Twas then I saw his eyes suddenly light up like the orchestra conductor's signal at a Music Hall, heralding, had I but known it, another perverted inspiration.

"Wait," he exclaimed, "I have a splendid idea for a Banjo, and will get on the way with it at once." A few weeks later he gave me a formal invitation to call round and see the instrument he had invented. "Who is the maker?" I asked, "well," he replied, "it's a combination of Byfkins and Smithson."

The only people I knew of those names were himself (to which he pleaded guilty), and the local ironmonger, this he also agreed was a correct guess. "Come," he said, "it's a marvellous instrument, I have invented a patent method of bringing home the *sense* of the music to you—one which has never been thought of before." My curiosity was somewhat aroused, and I weakly consented to accompany him home.

Before allowing me to inspect the instrument, he would insist on my having tea. This, I consider, is a method of taking unfair advantage of any critic. The act of partaking of any man's hospitality disarms you, so to speak. I believe that is why the press accounts of current plays and concerts use up all the nice adjectives, and leave such a sense of disillusionment if you are betrayed into actually attending the shows. The pressman responsible for the advertisement cannot stick the business end of a caustic pen into the management after they have so treated him, and presented him with two stalls. Rumour has it that a pressman once stated his intention of *buying* two tickets, but personally I have never yet met a musical critic who could afford to—but that is another story—*revenons à nos moutons.*

After tea Byfkins produced his patent Banjo. I first obtained a vision of a burnished copper hoop and was favourably impressed. On closer investigation, however, the instrument appeared to be a weird contrivance. The vellum and its rim fitted over the hoop, and the top view was that of an ordinary Banjo, but the burnished copper bottom made it a zither. I then noticed the arm, metal underneath, was fastened at the hoop by three rivets. "Why," I exclaimed, "this is like a stewpan." "Just so," he replied, "it *is* a stewpan." The vellum is on a Tambourine hoop fitted over the pan, and the fretted arm, with machine head, is fastened to the handle—all a matter of a few seconds. You know what Rudyard said about "I travel with the cooking pots and pails"—well, "I've done better than that, *I* adapt a Banjo from the cooking pots—see!"

"Now," he said, "listen," and I did. The thing gave forth a deep weird sound but not unmusical. He played a march—played it well too. "Phew" I said irrelevantly, "what a smell of onions." "Yes," he replied "I am playing the 'March of the Onion Men.' I told you I'd bring home the sense of the music to you." "What on earth do you mean?" I asked, "Well," he explained, "Mrs. Byfkins has been stewing onions in this pan and the smell is there yet—decidedly there. The vibrations of the vellum force out the odour, hence my playing the 'March of the Onion Men.'"

"Further," he went on, "the beauty of this contrivance is that I can give you any perfume you wish. If you would like the "Violet Mazurka," you have only to drop some violet essence in your pan, and your playing will make your audience think they are among the violets." "I am certainly getting too deep into the onions," I remarked—"can't you change it?" "Of course I can" replied Byfkins—"watch me." He seized a frying-pan of similar shape to the stewpan, dropped in some perfume and fitted the tambourine head, arm, strings and bridge. The contrivance gave out a peculiar tinkling sound but still musical. A strong suggestion of sweet briar floated towards me—"Sweet Briar Polka," he chuckled gleefully.

"Then again," he continued, "just think how convenient it is to be able to adapt my patent to any instrument. You can vary your instrument and music to fit whatever purpose you require. For instance when you have company to dinner, fit your vellum to the stewpan in which the soup has been made, and give your company something light and appropriate, like the "Frog's Dance."

"Steady," I gasped, hardly appropriate is it? "Well," he admitted, "just a *soupcon* of French about it," and he hurriedly dodged the missile I hurled. "Then you proceed to the fish, fit up your pan, and give them a selection from 'Wales,' or 'My dear Soul,' —plectrum." (Again he dodged). "Then comes the joint, here you provide something suitable for beef and greens, what would be suitable? Oh! well, perhaps, 'Down by the Old Bull and Bush.'" But it was too, too much, I grabbed my hat and stick and fled out into the wild night.

Byfkins is a man who wants watching evidently. I feel sorry for his little wife, and what that youngster has to go through hardly bears thinking about.

GLASGOW.—Mr. Frank Merton writes that his B. M. & G. orchestra has resumed rehearsals for the season, and meet every Wednesday at 7.45 p.m. Already over 30 members have joined, and the prospects are in every way promising for a good season. Mr. Merton reports that amongst the works in practice are "Oakleigh Quickstep," "Return of the Regiment" March, and "Nights of Gladness," while the Banjo Club are featuring Morley's "Oddity" as a special favorite.

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wishing to join a select band, meeting at 139, Oxford St., W., for weekly rehearsals, under the conductorship of

Mr. W. H. PLUMBRIDGE.

The first meeeting will be held in the 2nd week of October.

The Ladbroke Banjo Orchestra will commence rehearsals for the coming season on the first Monday in October, at St. Mark's Institute, St. Mark's Road, Notting Hill. The band numbers nearly 30, and the Secretary would be pleased to hear of any Banjo, Mandoline or Guitar players wishing to join the combination. It is intended to give a Grand Concert at Kensington Town Hall early in January, full particulars of which will be announced later. The Hon. Sec. is Mr. Harry Gardiner, and Conductor Mr. Chas. F. Hunt.

✣ ✣ ✣

BRIGHTON.—Rehearsals of Mr. W. H. Plumbridge's Banjo Band will be resumed on Tuesday, October 7th, at 8 o'clock, and of the Ladies' Mandoline and Guitar Band, on Wednesday, October 8th, also at 8 o'clock. Both take place at 12, Hampton Place, and Mr. Plumbridge will be glad to receive names of any additional players who would avail themselves of these weekly meetings for practice and advancement.

✣ ✣ ✣

GLASGOW.—Mr. James Watson's B. M. & G. orchestral rehearsals commence on October 7th, and will be continued on every Tuesday evening (at 8 o'clock). The extended summer has delayed an earlier beginning, but now everything points to the prospect of a really good season. No doubt the effect of the extra opportunities for hearing the Banjo in Glasgow last spring will be apparent.

✣ ✣ ✣

Mr. Jan Wiem writes that he has been laid up for some time, but has now recovered and is booking dates most satisfactorily, several important engagements for Glasgow and district already having been made.

✣ ✣ ✣

MEDICINE HAT (ALTA., CANADA).—This important centre of railway energy evidently finds plenty of scope for the Banjo playing of Mr. James Gray, whose engagements at various concerts in solos and duets with another enthusiast in that city are numerous and appreciated. "Coontown Breezes" (*Papworth*), "Romping Rossie" (*Rossiter*), "Dusky Belle" (*Grimshaw*), "Yellow Kids "(*Armstrong*), and "Columbian March" (*Eno*), are—he reports—the greatest favorites.

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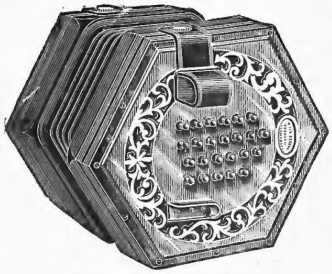

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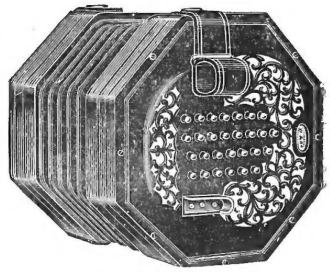

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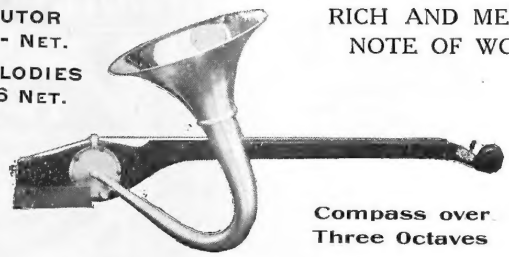

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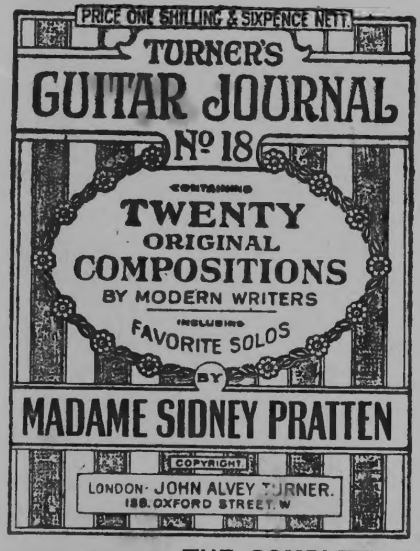
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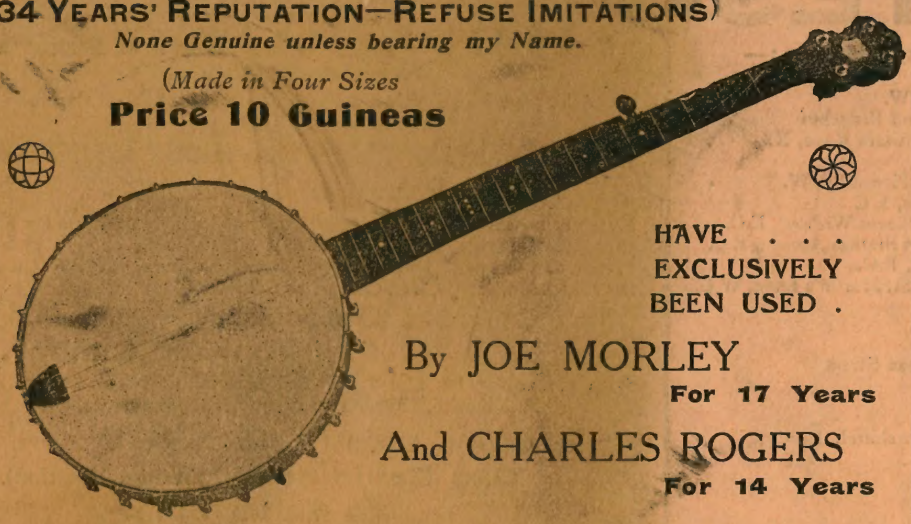

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